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THE DECORATOR AND FURNISHER.

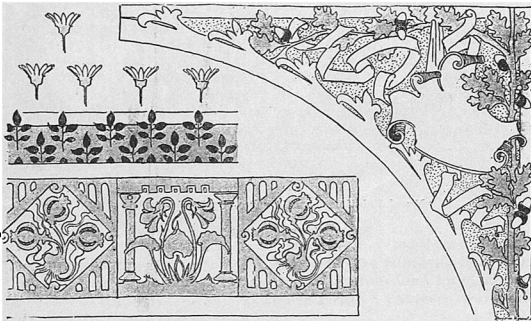
A woman who finds amusement in wood carving has done some mantels which are a credit to her skill. Some of the mottos carved on the mantel are pretty and suggestive. In the parlor, where she burns a wood fire whenever it is cold enough to furnish an excuse for it, are these lines from Tennyson:

"The frost is here,
And woods are sere,
And fires burn clear."

In her own little study is another quotation from the poet laureate:

"O darling room, my heart's delight;
Dear room, the apple of my sight.

* * *
No little room so warm and bright
Wherein to read, wherein to write."



Mural Decoration, by Emile Causé.

Over the mantel in the dining room she has carved Burns' "Grace Before Meat:":

"Some hae meat that canna eat,
And some nae meat that want it;
But we hae meat and we can eat,
Sae let the Lord be thankit."

The guest room, a restful little chamber of peace, has for its motto the single line:

"He giveth His beloved sleep."

The foundation of a rich quilt is of sober colored satin backed with yellow satin, and edged with a full satin rouleau. The embroidery consists of a charming combination of pink dog roses and green leaves, inlaid work, with scrolls in applique white silk. In the centre is a shield containing an initial or monogram and surrounded with roses and leaves. In each of the four corners of the quilt is also an embroidered design combining the pink roses, leaves and cherubs.

ANSWERS TO CORRESPONDENTS.

THE correspondent asking for information as to the appointments and menu of a supper table is replied to as follows:

Supper, when expressive of social hospitality, is always a more or less imposing repast, calling into requisition the most dainty napery of the linen press and the most elegant china, glass and silver in the possession of the hostess, with liberal expenditure in flowers and lights, and the most choice menu that can be imposed upon the digestion at midnight. It is always safe to depend upon white table linen for the most satisfactory general effect, as far as correspondence or contrast in the china to be used is considered. Colored napery is not only allowable but very fashionable on both tea and supper tables. For a comparatively cheap price these are to be found in all stores in which a full line of linens is kept, beautiful damasks in pink, ciel blue, lilac, gold color and other yellows, the natural gray of the flax thread and other neutral colors; and elegant napery is to be found both in white and the colors mentioned, of flax warp and silk weft—the silk furnishing relief. White china in gold decoration looks well with linen of well lived every color, and with the china in view it is easy for the hostess to adapt her napery to her crockery.

The supper table admits of generous ornamentation. The center square, or the scarf reaching from end to end of the table, is now the object of thought with ladies who delight in an elegant and attractive table. The handsomest of things

of the kind are those which are the most appropriate; and while there are center squares and scarfs in silk, satin, velvet and plush, in painted decoration or relieved with embroidery, and even trimmed with ribbons in bows and streamers, correct taste, ignoring altogether ribbon trimming in napery, will select linen squares, scarfs, etc., enriched with suitable embroidery or finished in the *punto tirato* or Mexican drawnwork. These may be fringed out or trimmed with lace. The flower bowl or floral decoration of some sort is absolutely essential for the center of the table, with hand bouquets for the ladies and buttonhole bouquets for the gentlemen. The bouquets may be placed in glasses specially devised, at each cover, or they may be laid beside the cover, those for the ladies, if consisting of more than a single long-stemmed rose, a costly orchid or some other of the larger blossoms of the season, tied with satin ribbon about three inches wide, in a double bow with long ends. The ribbon may be of color to match the color scheme of the occasion, or each lady may be complimented in ribbon of a special color—her complexion considered. Favors, in little fanciful trifles, consisting of boxes of bon-bons, a dainty piece of china, a piece of silver or jewelry, are also among the special complimentary attentions placed beside each lady's cover on a fashionable supper table. Cut flowers, of course, are the brightest and most pleasing in the way of ornament upon a supper table, but many housewives now exercise both economy and wisdom in growing a dwarf palm, a fern or some other green suitable for the center of the table. There is scarcely anything more charming for the purpose than a maiden's hair fern, the common red pot slipped into, and concealed in a pot of rich china or cut glass. Smilax also enters extensively into table decoration, this garlanding the board all around within the covers, or twined about to encircle certain of the dishes.

Candles are deemed the appropriate objective lights for any ceremonious meal for which artificial illumination is needed, and the candles must match the scheme of color, if a scheme of color characterizes the appointments of the table. A pair of candelabras with from five to six branches, holding with pink candles, the blaze softened under small pink paper or silk shades, furnishes a pink supper very charmingly. Or the candles may be white, under pink shades, with equally pleasing effect; and candles and shades now appearing in every color that may possibly be affected for the table, there is no difficulty in carrying out the color scheme in the lights. Instead of candles, a pair of lamps, the light softened by handsome shades, may be used on the supper table, it being borne in mind that the use of either candles or lamps, unless in great profusion, does not understand the turning out the gas. The chandelier, for high lights, comes into requisition as well as candles or lamps. Indeed, the table cannot be lighted too brilliantly.

Stewed oysters, boned turkey, jellied beef's tongue, and gelatinous of prawns, shrimps, sardines, etc., or the fish in moulds of aspic jelly, with rissoles of chicken or veal, and chicken and lobster salads; and *salades au russe* (or a combination of any light meats, with an admixture of several cold vegetables, smothered in mayonnaise dressing) are among the substantial dishes for the supper menu. But boned turkey being impracticable from circumstances, a cold roast turkey garnished with crisp heads of parsley may be substituted; and in the country, where gelatinous are not readily at hand, a cold roast goose is acceptable; with plained boiled tongue, and delicately sliced cold ham. Or for the tongue and the ham, the bread may be served in tongue and ham sandwiches. Light white wines—the white Rhine wines, generally—and champagne, are served at supper; with ices, light cakes, fruit and conserves, olives and salted almonds for relishes, and a very tiny after-cup of black coffee as a digestive—the coffee for the fortunate few whose nerves are not so treacherous as to portend a sleepless experience after the small hours. Raw or stewed oysters, as a rule, form the first course of a ceremonious supper, then the heavy dishes, then the ices and cakes, and then the dessert—the coffee served in the drawing-room. Were we disposed to "point a moral" while adorning "a tale," we should say, in consideration of health, that the midnight supper is a most inconsistent meal, and recommend its being served at least as early as ten in the evening, or the modification of the menu. Some contend that there is inevitable gout in every truffle that is forced into the stuffing of a turkey, or in every sandwich of pate de foie gras, with headache, lassitude and the early fading of the bloom from every young maiden's cheek, who very frequently indulges in the midnight feast. However, there is compensation for nightmare, with much enjoyment of an occasional fashionable supper—the feast of reason having equal part with the comestibles.

REBECCA L. MUNROE:—Very beautiful and novel displays may be made in imitation of the Armenian drawn-work, or, as known in Italy, the *punto tirato* embroidery. The Armenian work is done on a sleazy, hand-spun and hand-woven muslin peculiar to Syria, Turkey, Palestine, and other Oriental countries inhabited by the Armenians; but muslin of the kind, not to be obtained in our country, we must use instead the linens usually devoted to the drawn-work. Let the linen in question for the dollies be coarse, and of as loose texture as can be found in our market. To imitate the dollies, the design should be matted in the center of the small squares, leaving a margin of an inch and a half, or two inches around it. The hemstitching or the preparation for the design may be done with cotton thread, but the objective work must be done with colored silks, with or without the introduction of tinsel, and the work should be thick and heavy in effect—the entire centre of the square filled in with the darnings. Brainerd & Armstrong's wash silks are recommended for the work; and if tinsel threads are introduced in it, care must be had that they will bear washing. For finishing the Armenian dollies, a hem as narrow as can be made should be put on the edge, with a simple pattern of crochet work. Each piece should be different in design and colors.